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to be analogous to Punch, Pulcinella, Kasperle, etc.) and a number of typical figures who are discomfited one after another by wit and horseplay. There is further a revel band, the *κῶμος*, now taking part in these actions and now quite independent of them. And finally the *agon*, a highly elaborated comical combat, that has also its analogues in a common type of folk-literature. Here a *bomolochos* generally plays the part of the *tertius gaudens*. This may not be quite the last word on the composition of the Old Comedy. It is difficult to identify the very different rôles which the protagonist of an Aristophanic comedy has to present with the Kasperle, who remains ever the same, no matter how varied the adventures. Nevertheless, the general theory is intelligible, and on the whole seems to satisfy more requirements in the conditions than any other. Stüss is likewise of the belief that the new Comedy is an organic development from the old, and that Euripidean tragedy is not, as many think, its spiritual parent. Though conclusive evidence be lacking, he is confident that it will yet appear. (Cf. some interesting suggestions of his own in *Rh. Mus.*, LXV [1910], 441 ff.)

Finally, regarding Aristophanes' aims, it is refreshing to observe the sound common-sense view: "Aristophanes hat nicht die allermindeste ausserhalb seiner komischen Welt- und Menschenbetrachtung liegende Absicht"; and as regards his supposed championship of the conservative cause: "Es ist der Humor selbst, nicht Aristophanes, der . . . etwas Konservatives von Haus aus an sich hat." The whole Socrates question vanishes once we recognize in the learned fool a stock comic figure that takes the mask of one or another historical personage, according as he, or the class he represents, is believed to lay claim to a monopoly of wisdom. The book closes with an illuminating discussion of the nature of humor, and illustrations of its phases and applications in Aristophanes. The whole is a work of learning, suggestiveness and taste, appealing to a wide audience, and indispensable to the student of the Old Comedy.

W. A. OLDFATHER

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BYWATER, I. *Aristotelis Ethica Nichomachea*. ("Oxford Classical Texts.") Oxford University Press, 1913. \$1.25.

COLE ERMA E. *The Samos of Herodotus*. New Haven: Tuttle, Morehouse & Taylor Co., 1913. Pp. 39. \$0.50.

DEMETRIOS, G. *When I Was a Boy in Greece*. Boston: Lothrop, Lee & Shepard, 1913. Pp. 169. \$0.60.

- FRASER, J. G. *Pausanias' Description of Greece*. Translation and Commentary. New and revised ed. New York: Macmillan, 1913. 6 vols. \$35.00.
- FYFE. *Tacitus, The Histories*. Translated with Introduction and Notes. Oxford University Press, 1912. 2 vols. Pp. 208, 245. \$2.00.
- GALL U. REBHANN. *Wandtafeln u. Modelle zur Veranschaulichung des Lebens der Griechen u. Römer*. 33 Taf. je ca. 58×78 cm. Wien: A. Pichler's Wwe. u. Sohn, 1913. M. 60. Einzelne Taf., M. 2.40. Begleitwort, M. 1.60.
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